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527 The guests, attired in their best ornaments, face paint, and raiment, usually arrive shortly after dawn of the first day of the spree. Before it is light someone has started beating rhythms on the sambura, or drum, and playing tunes on a fiddle. During the morning the men and boys gather in one end of the house telling stories and amusing each other with conversation while they drink. They lie about in hammocks smoking, eating, talking, and playing with such musical instruments as may be present (Plate 23, *a* and *b*). In the afternoon the dance usually begins and lasts until late in the evening. The dancing takes place in the house or in an open space outside the house.

527 The general rules of etiquette at a drinking spree are as follows.
576 The aged people stay by themselves, it being beneath their dignity and capacity to indulge fully in the sport of the young. Women do not drink with men. The lady of the house, most often the wife of the house owner, serves the drink to the guests in person. Usually a large calabash, holding two or three quarts and hemispherical in shape, is filled from the kanu. In it are floating several small calabashes. The hostess fills one of these smaller calabashes and hands it to each guest. Specially honored guests are presented with the large calabash full of drink at each serving. One must always take the first drink from the calabash which is served to him, but if he does not desire the full contents, it is polite to pass it to someone else who will drink all but a small residue, which the [832] original recipient must finish. Sharing one's drink with a woman is a way of showing that one regards her as attractive. It is impolite for anyone but the original recipient of the calabash to return it to the hostess, and he must return it empty.

534 No particular name is applied to the dance which accompanies a spree. (Wano, to dance.) Music is usually supplied by two men who beat samburas, or wooden drums with double heads of akuri skin, (Plates 23, *a*, and 24, *a*) and one or more men with fiddles. The latter may be of European design, bought from a shop, or may be made from bamboo stems or congo pumps. Both types [467] are strung with three cotton threads and played with a yarriyarri bow strung with kraua twine. Anyone of the male sex can play the drum or fiddle, although most settlements have certain
535 individuals who are especially proficient. Usually an old woman
527 and several little girls begin the dancing, which is always in line

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In the field of art the Caribs have achieved only modest results. The simple decorations of household utensils and furniture, personal ornament and decoration have been described elsewhere. A limited amount of sculpture in wild beeswax is performed for amusement. The few examples of this art observed by me were all caricatures, consciously humorous depictions of actual persons or animals, with no religious or magical significance.

Examples of musical composition and songs have been presented earlier in this section. Three general types of musical instruments are in use. The sambura, or drum, has a wooden frame with two heads of skin. Purple heart and silver belly (*Copaifera publiflora* and *Nectandra* sp.) are said to be the best woods for making the frame. A cylindrical section is cut from a tree, the outer bark removed, and the inside hollowed out with knives and chisels until the walls of the frame are about one half inch in thickness. The skin heads are made of akuri skin (*Dasyprocta aguti*) from which the hair has been removed. The original outer surface of the skin is exposed when it is fixed to the drum. The heads are each held in place by a hoop of tough withes bound about with kraua string and mani gum. The two hoops are united by a cross-string of twisted kraua fiber, which is attached in the European manner, and which may be tightened or loosened to tune the drum. Only one end of the drum is struck, and across the other, or silent head, is stretched a thin double thread of kraua, in which is twisted a small stick about the size of a toothpick. This stick, or resounder, lies against the silent skin head, and its position, together with the tautness of the two strings which support it, affect the tone of the instrument.

In use, the drum is usually held under the left arm, against the side of the body, and struck with two sticks. The stick held in the left hand strikes the drumhead near its periphery in short light strokes, while the stick in the right hand strikes the center of the head more vigorously. The most usual rhythm is short (left), long-long-long (right). The drum is provided with a length of kraua string by which it may be slung over the shoulder for carrying.

Roth says that it is probable that "the two-skin drum was introduced through the Arawak and Carib Islanders from North America, after the European invasion. Such an hypothesis would

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534 177 account for its silent end, its resounder, and its generally Spanish name."[1]

The second type of musical instrument is the fiddle. Recently traders in the area have stocked cheap European violins, which the natives have bought with alacrity and strung with cotton thread. The home-made type of fiddle is, however, constructed from [824] bamboo, as illustrated in Roth,[2] or is made from congo-pump, a soft grainless wood which springs up in abandoned clearings. All types of fiddles are strung with three cotton strings, the tones of which depend not upon their texture but upon their length and tautness. The home-made fiddle is about two feet long by about three inches wide. It is provided with pegs, bridge, and tail. In playing it, the Carib holds the tail against the shoulder rather than under the chin. It is a mistake to believe that these instruments are merely playthings used for making some sort of indiscriminate 533 noise. The Carib tunes are studied carefully, and the public is quick to criticize inaccuracies on the part of a virtuoso.

534 321 [825] The third type of instrument is the bone flageolet. This is usually made of the tibia of the tibisiri deer. A hole is made in the anterior margin of the superior epiphysis and shaped with mani gum, so that the stream of air is directed against the sharp edge of the anterior wall of the shaft. Three holes are provided at [533] regular intervals. The sounds thus produced seem to harmonize, to an untrained ear at least, with those produced by the native fiddle. (See Plate 26, *b*).

534 177 Recently traders have introduced harmonicas or mouth organs into the region, and the Indians have taken them up with great energy. The mouth organ is at present, however, used only as a noise-making device, since the natives are as yet unable to master the harmonic scale.

538 Aside from songs sung to music, another form of literary effort common among the Caribs is story-telling. A number of folk tales are presented in our chapter on Myths. These comparatively formalized tales are told less frequently, however, than are extemporaneous yarns based upon personal experiences. At the end of each day, at home or on the river or the trail, the adults lie in their hammocks for some time before going to sleep and trade yarns. These are usually somewhat embellished and exaggerated

[1] Roth, 1924, *An Introductory Study of the Arts, Crafts, and Customs*, p. 467.
[2] Roth, 1924, *An Introductory Study of the Arts, Crafts, and Customs*, Fig. 239, B.

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a, Appearance of a Carib man who works for one of the trading posts. This type of costume is unusual on the Barama.

b, The headman of Sawari, Miller, with his piai rattle. Note forehead covered with white powis-down and fillet of cotton on head.

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[End plate 11]

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a. Young men in typical costume. The man at the right is playing the sambura, or drum.

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b. Beginning of one of the dances at Sawari. Women and girls start dances in a line facing the fiddle player with their arms around each other's shoulders.

[End plate 24]

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a, Following the trail along a fallen log. The photograph gives some idea of the thick underbrush and gloom of the deep forest.

b, The Carib, Alec William, playing a three-holed flute made from the tibia bone of a deer.

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[End plate 26]